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ABSTRACT

The bibliography contains information on approximately 400 books for visually impaired children from preschool age through fourth grade. It is explained that the references were compiled from a master list of 1,642 titles which were evaluated according to type style and size, spacing, contrast, and illustration. Entries are arranged alphabetically by author and usually contain information on title, publisher, and date as well as a brief annotation about the type, illustrations, and contrast. (CL)

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BOOKS FOR VISUALLY IMPAIRED YOUNG CHILDREN: AN ANNOTATED BIBLIOGRAPHY

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NORTH CAROLINA
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Introduction

This bibliography was developed to facilitate library use by visually handicapped children. Today, even children who are considered legally blind may have enough useful vision to read some types of printed material; the National Association for the Visually Handicapped estimates there are more than 148,000 partially sighted children in the United States. While some of these children will require special library services and materials, the vast majority will be able to see and enjoy many books already in library collections. This bibliography is a list of some of the titles the visually handicapped child may read.

All of the titles included here are generally considered "picture books" or "easy books," and are for children from preschool age to or through the fourth grade. As visually handicapped children frequently read at a lower level than their sighted peers, the upper limit may be extended for some high-interest titles. It is perhaps appropriate to emphasize that not every visually impaired child will be able to read every book included in this bibliography. The term "visually handicapped" covers a variety of disabilities and, of course, degrees of severity. Further, books vary greatly with respect to every element that must be considered by the visually handicapped; there is nothing standard about trade books in regard to their size or style of type, color or size of paper, and size or style of illustration. Thus, this bibliography does not eliminate the trial and error method of matching child and book; it is a list of some of the best possible choices.

In order that this bibliography contain books of known literary quality that would probably be found in many library collections, a master list of 1,642 titles was obtained from several standard selection aids. Copies of each title were then obtained and examined. Each book was evaluated using a set of detailed criteria developed especially for this project. The only firm guideline was that no book have type smaller than 16-point. Few books met all other criteria and often one positive element would be offset by a negative one. Thus, annotations are written to show the strong and weak points of each title. (A separate paper, "Evaluating picture books for the visually handicapped child," describes in detail the research methodology used in this project. It is available upon request from North Carolina State Library, 109 East Jones Street, Raleigh, North Carolina 27611.)

The following definitions will further clarify the criteria used in evaluating the books, and perhaps will explain some of the terminology used in the annotations.

Style of type: There are innumerable styles of type just as there are countless styles of art or music. A style of type may be very ornate and complex or very simple and have few serifs (fine ornamental lines projecting from the main part of a letter):

face *face*

Simple styles are easier to read than the more complicated, especially for young children. Most type styles are available in a variety of sizes (see next definition) and degrees of boldness: generally, the bolder the type the easier it is to read:

face face

Size of type: The print used for a poster is much larger than the print used in a dictionary. Type size or height is measured in fractions of an inch: one point is approximately 1/72 inch. Many books are printed in 8, 10 or 12-point type. Fourteen-point type is considered the minimum size for large type.

10-point

36-point

14-point

60-point

24-point

However, it has been found that so many more people can read large type material if it is printed in 16 or 18-point type that this bibliography includes only those titles printed in 16-point (or larger) type.

Spacing: The technical term for space between lines of type is leading. Increasing the leading improves

the legibility. A book may be set in bold 18-point type, but the lines could be crowded together so that the print will be very hard for a visually handicapped person to read.

Contrast: The colors of the ink and the paper also affect the legibility of the type, especially in the case of the visually handicapped. The greatest contrast can be achieved by using black type on white paper. The paper should not be glossy, as the glare will obscure the print. Some visually handicapped people can read dark gray or dark brown type, and some can read black type printed on light-colored pages. Many titles in this bibliography will have several pages of colored type or colored paper; some few will have colored type or paper throughout the book. In these cases, the size and/or spacing of the print and/or the excellence of the illustrations were judged to outweigh the reduced contrast.

Illustration: Most of the titles listed in this bibliography are picture books - that is, the pictures are an integral part of the book; thus the illustrations as well as the printed text were evaluated for this project. The most acceptable illustrations are large in overall size and have only a few large objects or components; they are simply executed with little detail (such as patterns in clothing) and do not show unusual perspectives or proportions; they are commonly in either black and white or bold, primary colors and have heavy dark outlines to enhance the contrast. There is one exception to these guidelines - the beginning or easy reader. Readers usually have bold, well spaced, 18 to 24-point type, but illustrations that are small, softly colored and poorly outlined. These books are often not considered picture books because the illustrations are not essential to the book. For this reason, many readers with illustrations not acceptable under the criteria listed above are listed in this bibliography.

The author wishes to express her appreciation to the many people who contributed their time and energy to this project: Hope Gooch and the staff of the Children's Room at the Greensboro Public Library; Vergie Cox and the staff of the Materials Review and Evaluation Center, North Carolina

Department of Public Instruction; Edythe Tippett at the Zebulon Branch of the Wake County Public Library; Nanny Foster at the McNutt Media Center of the University of North Carolina at Greensboro; Emily Hill and Jo Chacto at Central North Carolina School for the Deaf; and Ken Davenport, typist for this project. Finally, special thanks go to North Carolina State Library staff: Charles Fox, Audrey Piner and Penny Hornsby, for untiring editing and proofreading; Marian Leith and Diana Young for the support and encouragement without which this project would not have materialized.

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NORTH CAROLINA STATE LIBRARY

BOOKS FOR VISUALLY IMPAIRED YOUNG CHILDREN: AN ANNOTATED BIBLIOGRAPHY

Adoff, Arnold. Ma nDa La. Harper & Row, 1971.
The print is very bold 36-point type with excellent spacing. Most of the print is on white paper; however, there are three colored pages. The large illustrations have few components and little detail; they are colorful and strong.

Alderson, Brian. Cakes and Custards. Morrow, 1975.
The print is a bold 18-point type with good spacing. While some of the illustrations are very small, they are clearly outlined, have few components, good contrast, and few details.

Alexander Martha. And My Mean Old Mother Will Be Sorry, Blackboard Bear. Dial, 1972.

_____. Blackboard Bear. Dial, 1969.
These two books are marginal choices for most visually handicapped children. The type is 16-point and rather faint and small. The illustrations are pencil sketches with soft pastel colors. Still, these books are recommended because the format is uncluttered (usually one line of print per page) and the illustrations, though faint, are simple.

_____. Bobo's Dream. Dial, 1970.
This wordless book has few visual components to a page. Its three-color sketches on cream-colored paper have high contrast and few details.

_____. I Sure Am Glad to See You, Blackboard Bear. Dial, 1976.
This book is very similar in format, print, and illustration to the "Blackboard Bear" books mentioned above.

Alexander, Sue. Witch, Goblin, and Sometime Ghost. Pantheon, 1976.
The print is bold 20-point type with very good spacing on white paper. There are five pages with some handlettering on them, but it is regular and of an appropriate size. The soft pencil sketches have few components, no details, and generally low contrast.

Aliki. At Mary Bloom's. Greenwillow, 1976.
The print is bold 30-point type with good spacing on white paper. The large cartoon sketches have few components, little detail, and very good contrast.

_____. The Eggs. Pantheon, 1969.
The print is bold 16-point type with good spacing. Although most of the text is on white paper, there are three pages with light green background. The illustrations are large with few components, very good contrast, and not much detail. Some two-page spreads have lots of action and may therefore be confusing.

Allamand, Pascale. The Pop Rooster. Scribner's, 1975.
The print is a very bold 30-point type on white paper, with pages of text and illustration alternating. The illustrations are large, simple, and brightly colored, with few components, good contrast, and few details.

Allen, Jeffrey. Bonzini! The Tattooed Man. Little, 1976.
The print is bold 18-point type, is on cream-colored paper, and has very good spacing. Although not very colorful, the illustrations are simple, clear, and uncluttered.

Ambrus, Victor G. A Country Wedding. Addison-Wesley, 1975.
The print is 18-point type with close spacing on white paper. The illustrations have many components, some detail work, and varying degrees of contrast.

_____. The Three Poor Tailors. Harcourt, 1966.
The print is a very bold 18-point type on white paper. The illustrations are clear and colorful, but small, and perhaps a little cluttered.

Anderson, C. W. Billy and Blaze. Macmillan, 1962.
The print is bold 18-point type with very good spacing on cream-colored paper. The black-and-white sketches are large with few components, fair contrast, and not much detail.

Anderson, Lonzo. Izzard. Scribner's, 1973.
The print is bold 16-point type with very good spacing on white paper. However, there are four pages of print with a light blue background. The simple illustrations are softly colored and have few components, fair contrast, and some degree of detail.

Anno, Mitsumasa. Anno's Alphabet. Crowell, 1975.
This is an alphabet book with a two-page spread for each letter. Both letters and illustrations are large and simple, but the fanciful, imaginative character of the book may be confusing to some children. Also, while not essential to the purpose of the work, the intricate borders on every page contain a number of objects that will be hard for most children to perceive.

Ardizzone, Edward. Little Tim and the Brave Sea Captain. Walck, 1955.
The print is 20-point type; the illustrations vary in numbers of components, and amount of contrast, but have little detail and are generally uncluttered.

Artis, Vicki K. Brown Mouse and Vole. Putnam, 1975.
The print is bold 18-point type with very good spacing on cream-colored paper. The illustrations are crisp and clear, and have few components.

Aruego, Jose. Look What I Can Do. Scribner's, 1971
This book has only three sentences and these are in bold 18-point type. The large illustrations are simple line drawings with clear bright color overlays.

Asbjornsen, P. C. The Squire's Bride: A Norwegian Folk Tale. Atheneum, 1975.
The print is bold 18-point type with good spacing on white paper. The pencil sketches are simple and clear, of an acceptable size, with few components, good contrast, and little detail.

Asch, Frank. Good Lemonade. Watts, 1976.
The print is bold 24-point type with very good spacing on white paper. The illustrations have good contrast, but some crowd scenes are cluttered and indistinct.

d'Aulaire, Ingri. Ola. Doubleday, 1932.
The print is a very bold 18-point type with good spacing. Large sketches, alternating black-and-white and color, are distinct, have few details, varying numbers of components, and excellent contrast.

d'Aulaire, Ingri and Edgar P. Don't Count Your Chicks. Doubleday, 1973.
The print is a bold 16-point type with good spacing on cream-colored paper. The color and black-and-white lithographs are simple and large with varying numbers of components, and little detail.

Averill, Esther. The Fire Cat. Harper & Row, 1960.
The print is bold 18-point type with very good spacing on cream-colored paper. The pen and ink sketches are small but have few components, and good contrast.

Bang, Betsy. The Old Woman and the Red Pumpkin. Macmillan, 1975.
The print is on white paper, and is a bold 16-point type with very good spacing. The illustrations have good contrast and little detail, but vary in the number of components; some illustrations have several segments.

Bang, Molly G. Wiley and the Hairy Man. Macmillan, 1976.
The print is bold 18-point type with very good spacing. Generally, the print is on white paper, but three of the 64 pages have text printed on light gray paper. The illustrations are simple line drawings with good contrast, few components, and little detail.

Barrett, Judi. Animals Should Definitely Not Wear Clothing. Atheneum, 1970.
The print is a very bold 72-point type with very good spacing, but is entirely on colored paper. The pen and ink sketches with color overlays are large, with few components, very good contrast, and not many details. Because the text is on colored paper, some children will not be able to read this book.

_____. The Wind Thief. Atheneum, 1977.
Although the print is good--bold 18-point type on white paper--the illustrations are generally poor and the book may not be acceptable to some because of this. The pen and ink sketches with blue and brown washes are not distinct and have a great many components in each illustration.

Beim, Lorraine and Jerrold. Two Is a Team. Harcourt, 1945.
The print is on white paper in 18-point type. The black-and-white or four-color illustrations have few components and not much detail. The contrast varies from illustration to illustration, but is generally poor.

Belpre, Pura. Perez and Martina. Warne, 1961.
The print is bold 18-point type on cream-colored paper. The illustrations are large and colorful with few components, little detail, and excellent contrast.

Bemelmans, Ludwig. Madeline. Viking Press, 1939.
The print is on white paper and is bold 16-point type. The yellow and black, heavily outlined illustrations are large and simple. However, there are lots of characters in most illustrations and these are often rather small.

_____. Madeline and the Bad Hat. Viking Press, 1957.
_____. Madeline and the Gypsies. Viking Press, 1959.
_____. Madeline in London. Viking Press, 1961.
These books have bold 18-point type and good spacing between the lines of print. The text is--for the most part--on white paper but the last two titles each have one page of print on a yellow background. The illustrations are substantially the same as in Madeline (above): big, heavily outlined, and no detail work.

_____. Madeline's Rescue. Viking Press, 1953.
The print and illustrations are very similar to those in Madeline (above).

Benchley, Nathaniel. Oscar Otter. Harper & Row, 1966.
The print is bold 18-point type with very good spacing on cream-colored paper. The simple, two-color ink sketches are of an acceptable size, have few components, no detail, and adequate contrast. An "I Can Read Book."

_____. Sam the Minuteman. Harper & Row, 1969.
The print is a bold 20-point type with very good spacing on cream-colored paper. The illustrations' size and contrast are acceptable; they have few components and not much detail. An "I Can Read Book."

_____. The Several Tricks of Edgar Dolphin. Harper & Row, 1970.
The print is on white paper and is an acceptable 18-point type with very good spacing. The illustrations--pencil sketches with two colors--have few details, but poor contrast. An "I Can Read Book."

_____. Small Wolf. Harper & Row, 1972.
The print is on cream-colored paper and is a bold 18-point type with very good spacing. The four-color illustrations are of an acceptable size with satisfactory contrast, and few details. An "I Can Read Book."

_____. The Strange Disappearance of Arthur Cluck. Harper & Row, 1967.
The print is a bold 18-point type with very good spacing on cream-colored paper. The pen and ink sketches with two-color overlays have few components and little detail. An "I Can Read Book."

Berenstain, Stan. Bears On Wheels. Random House, 1969.
Although the entire text is printed on yellow paper, the print is distinct and bold. The 20-point type is arranged one line per page and is not cluttered by the illustrations. The illustrations are clearly outlined, colorful and simple.

Bernstein, Margery and Kobrin, Janet. The First Morning: An African Myth. Scribner's, 1976.
The print is bold 18-point type with very good spacing on white paper. However, there are two pages with reverse type (white type on black background). The large illustrations have few components, and very good contrast.

Binzen, Bill. The Rory Story. Doubleday, 1974.
The print is bold 16-point type with primarily one line of text per page. The black-and-white photographs generally have good contrast and few components.

Bishop, Claire H. The Five Chinese Brothers. Coward, 1938.
The print is a very bold 18-point type with good spacing on white paper. The heavily outlined drawings are simple and clear with very good contrast.

_____. The Truffle Pig. Coward, 1971.
The print is bold 16-point type with very good spacing on light cream-colored paper. The two-color charcoal sketches are simple and generally clear, with good contrast.

_____. Twenty-Two Bears. Viking, 1964.
The print is a very bold 18-point type with good spacing The simple sketches are well outlined and have little detail work. However, some illustrations are rather small and have lots of components.

Blegvad, Erik. Burnie's Hill, a Traditional Rhyme. Atheneum, 1977.
The print is on white paper with one line of 24-point type per page. The watercolor illustrations are colorful, have few components, good contrast, and few details.

Bloch, Marie H. Ivanko and the Dragon. Atheneum, 1969.
The bold 18-point type is primarily placed on white paper, but there are three pages of text on a medium colored blue paper. In addition, several lines of italic type may appear too faint for some children to perceive. The line drawings with soft color overlays are simple, uncluttered, and distinct.

Blood, Charles L. The Goat in the Rug. Parents, 1976.
The print is faint 18-point type on white paper. The typeface may give some problems. The illustrations--in primary colors--are large, and have few components, very good contrast, and good detail.

Blue, Rose. I am here: Yo estoy aqui. Watts, 1971.
The text is 18-point type on white paper; there are three pages of print on light green colored paper. The pen and ink illustrations are large and realistic; however, some illustrations may appear cluttered and sketchy.

Bohdal, Susi. Tom Cat. Doubleday, 1977.
The print is bold 20-point type with good spacing on cream-colored paper. The illustrations are very large, bold, simple, and clear.

Bollinger, Max. The Giant's Feast. Addison-Wesley, 1976.
The print is 18-point type on white paper. The illustrations are quite large, and have few components and very good contrast; but the detail of some illustrations may be too much.

Bonsall, Crosby. And I Mean It Stanley. Harper & Row, 1974.
The text is printed on cream-colored paper in bold 18-point type. The illustrations--pen and ink with two-color overlays--have few components, and little detail, but the crosshatching may cause problems. An "I Can Read Book."

_____. The Case of the Cat's Meow. Harper & Row, 1965.
The print is bold 18-point type with very good spacing on cream-colored paper. The illustrations have good contrast and not much detail. An "I Can Read Book."

_____. The Case of the Dumb Bells. Harper & Row, 1966.
The print is bold 18-point type with very good spacing on cream-colored paper. The illustrations, pen and ink sketches with two-color overlays, have few components, good contrast, and little detail. An "I Can Read Book."

_____. The Case of the Hungry Stranger. Harper & Row, 1963.
The print is very bold 18-point type with very good spacing on cream-colored paper. The pen and ink sketches are simple and generally clear. An "I Can Read Book."

_____. The Case of the Scaredy Cats. Harper & Row, 1971.
The print is bold 18-point type with very good spacing on cream-colored paper. The line drawings with two-color overlays are of an acceptable size, have few components, very good contrast, and not much detail. An "I Can Read Book."

_____. The Day I Had to Play with My Sister. Harper & Row, 1972.
The print is bold 18-point type with very good spacing on cream-colored paper. Although the pen and ink drawings have few components and no detail, the contrast is poor, and may be unacceptable to some children. An "I Can Read Book."

_____. Mine's The Best. Harper & Row, 1973.
The text is printed on white paper in bold 18-point type with very good spacing. The simple pen and ink sketches are of an acceptable size, and have few components, and only a few details. An "I Can Read Book."

_____. Piggle. Harper & Row, 1973.
The print is bold 18-point type with very good spacing on cream-colored paper. The two-color pen and ink drawings are simple and uncluttered, but are not always clear; the contrast is sometimes poor. An "I Can Read Book."

_____. Tell Me Some More. Harper & Row, 1961.
The text is printed on cream-colored paper in bold 18-point type with very good spacing. Two pages are on colored paper. The well-outlined watercolor sketches have good contrast, and no detail. An "I Can Read Book."

Bourne, Miriam A. Raccoons Are For Loving. Random House, 1968.
The print is bold 16-point type on white paper. There are a few lines of italic type. The large, very simple illustrations vary in number of components, but have good contrast and not much detail.

Bradbury, Peggy. The Snake That Couldn't Slither. Putnam, 1976.
The print is 18-point type on white paper. The cartoons in brown, gray and black have few components, good contrast, and no detail.

Brand, Oscar. When I First Came to This Land. Putnam, 1974.
The print is bold 18-point type on cream-colored paper. The clearly outlined brown wash illustrations are large with few components, very good contrast, and simple detail.

Brandenberg, Franz. I Wish I Was Sick, Too! Greenwillow, 1974.
The print is bold 24-point type with very good spacing on white paper. The illustrations are colorful watercolors with ink and charcoal which have few components, good contrast, and few details.

_____. No School Today! Macmillan, 1975.
The text is printed on white paper in 18-point type with very good spacing between the lines, and basically two lines of type per page. The illustrations are generally uncluttered with few exceptions; the colors are soft, but well defined.

_____. A Robber! A Robber! Greenwillow, 1976.
The print is a bold 20-point type on white paper. The illustrations are large with few components, but several have some detail work.

_____. A Secret for Grandmother's Birthday. Greenwillow, 1975.
The print is 24-point type on white paper. The large illustrations do have detail work, and a few pages are cluttered and confusing because of the amount of action taking place in some illustrations. However, the book is still acceptable.

Brenner, Barbara. The Five Pennies. Knopf, 1964.
The text is printed in a bold 16-point type on glossy white paper. The illustrations are clearly outlined simple pen and ink sketches.

Bridwell, Norman. Clifford's Good Deeds. Four Winds, 1976.
The print is bold 18-point type with acceptable spacing on white paper. Illustrations are clear and very simple with few components.

Briggs, Raymond. Fee Fi Fo Fum. Coward, 1964.
The print is very bold 18-point type with very good spacing on white paper. The illustrations are either black-and-white sketches or full-color drawings. The contrast is very good, but there is some detail in the illustrations.

Bright, Robert. My Red Umbrella. Morrow, 1959.
The print is bold 18-point type with very good spacing (mostly one line of print per page) on white paper. The black-and-white sketches are simple and clear.

Brinckloe, Julie. Gordon Goes Camping. Doubleday, 1975.
The print is bold 18-point type on white paper. Although the illustrations are of an acceptable size with few components and not much detail, the overall lack of contrast makes them difficult to perceive.

_____. Gordon's House. Doubleday, 1976.
The print is 18-point type on white paper. However, six pages have type in 16-point. While the illustrations have few components, the contrast is poor and may give some children difficulty.

Broger, Achim. Good Morning, Whale. Macmillan, 1975.
The print is small 16-point type on white paper. The illustrations are simple and brightly colored with clear outlines, very good contrast, and only simple details.

Bronin, Andrew. Gus and Buster Work Things Out. Coward, 1975.
The text is printed on white paper in bold 18-point type with very good spacing; four pages are printed on a light cream-colored paper. The illustrations with yellow overlays have very good contrast.

Brooke, Leslie L. Johnny Crow's Garden. Warne, 1903.
_____. Johnny Crow's New Garden. Warne, 1935.
_____. Johnny Crow's Party. Warne, 1907.
Both of these books are printed in 18-point type on cream-colored glossy paper. There is only one line of text per page. While the illustrations are often rather small, they are clear and simple, and will be acceptable to many children.

Brown, Marcia. Dick Whittington and His Cat. Scribner's, 1950.
The print is a very bold 18-point type on white paper. The illustrations are prints in black and ochre with few components, and very good contrast.

Brown, Margaret W. Wheel on the Chimney. Lippincott, 1954.
The print is bold 18-point type with very good spacing on white paper. Illustrations are simple and colorful, but vary in the number of objects in the illustration; illustrations may be too confusing for some children.

Brown, Margery W. Yesterday I Climbed a Mountain. Putnam, 1976.
The print is 18-point type on white paper, with one or two lines of text per page. The illustrations are large, clearly outlined pencil drawings with few components and good contrast.

Browne, Caroline. Mrs. Christie's Farmhouse. Doubleday, 1977.
The print is 18-point type with good spacing on white paper. The large and colorful illustrations have quite a few components, but the contrast is very good, so most of the illustrations are clear and easy to perceive.

Buckley, Helen E. Grandmother and I. Lothrop, 1969.
The print is bold 20-point type with very good spacing on white paper. The illustrations are large and simple.

Bulla, Clyde Robert. The Valentine Cat. Crowell, 1959.
The print is faint 16-point type with good spacing on white paper. The three-color illustrations are large and simple with few components, and little detail.

Bunting, Eve. Winter's Coming. Harcourt, 1977.
The print is 18-point type on white paper. The gray and white illustrations with ink outlines are not outstanding, but are nevertheless acceptable.

Burton, Virginia L. The Little House. Houghton, 1942.
The print is 16-point type with good spacing on white paper. The watercolor illustrations vary in number of components, but have satisfactory contrast and no details.

_____. Mike Mulligan and His Steam Shovel. Houghton, 1939.
The print is 18-point type with good spacing. The four-color illustrations are large and generally clear.

Byfield, Barbara N. The Haunted Tower. Doubleday, 1976.
The print is bold 16-point type with close spacing on white paper. The full-page illustrations have few components and satisfactory contrast.

Calhoun, Mary. Euphonia and the Flood. Parents, 1976.
The text is printed on cream-colored paper in 16-point type. The large illustrations have few components, good contrast, and little detail.

Carle, Eric. Do You Want to Be My Friend? Crowell, 1971.
This wordless book has simple and colorful illustrations of a large size with few components, very good contrast, and no detail.

_____. The Mixed-Up Chameleon. Crowell, 1975.
The print is 18-point type, arranged one line per page. There is one page with color over the print, but the remainder of the pages are white. The fanciful illustrations are large and colorful with few components, very good contrast, and no detail.

_____. Very Hungry Caterpillar. Collins, 1969.
The print is bold 24-point type with very good spacing on white paper. The illustrations are large, colorful, and simple.

Charles, Donald. Calico Cat Looks Around. Children's, 1975.
The print is bold 30-point type with one line per page. While most of the text is printed on white paper, there are two colored pages (one light green and one light yellow). The illustrations are large and colorful.

_____. Calico Cat's Rainbow. Children's, 1975.
The print is bold 30-point type on non-glare white paper with only one line of text per page. The illustrations are large and simple with few compoennts, very good contrast, and no detail.

_____. Letters From Calico Cat. Children's, 1974.
The print is bold 30-point type on white paper. This alphabet book has only one word and picture per page. The large illustrations are very simple and have good contrast.

Chenery, Janet. The Toad Hunt. Harper & Row, 1967.
The print is bold 20-point type with very good spacing on cream-colored paper. The simple ink drawings with color overlays are clearly outlined, and have few components. An "I Can Read Book."

Child, Lydia M. Over the River and Through the Wood. Coward, 1974.
The print is bold 18-point type with very good spacing on white paper. The illustrations are large, simple, and clear.

Christian, Mary B. No Dogs Allowed, Jonathan. Addison-Wesley, 1975.
The text is printed in bold 18-point type. Illustrations are of satisfactory quality in terms of size, contrast, and number of components.

Cleary, Beverly. The Real Hole. Morrow, 1960.
The print is 18-point type on white paper. The simple black-and-white sketches with three-color overlays have few components and little detail.

Clifton, Lucille. Everett Anderson's 1-2-3. Holt, Rinehart, 1977.
The text is printed in dark brown 18-point type on white paper. The three-color line drawings are large with few components, very good contrast, and not much detail.

Coerr, Eleanor. The Mixed-Up Mystery Smell. Putnam, 1976.
The print is bold 18-point type with very good spacing on cream-colored paper. One line is handwritten in brown ink. The recipe at the end of the book is in 14-point type. Additionally, there is some italic type in the text. Illustrations are clear and well-outlined.

Coombs, Patricia. Molly Mullett. Lothrop, 1975.
The print is bold 18-point type on white paper. The large pencil sketches are soft but clearly defined with few components, and not much detail.

Cooney, Barbara. Chanticleer and the Fox. Crowell, 1958.
The print is faint 18-point type, but with very good spacing. The wood-cut style illustrations in three colors are large, fairly clear, and have few components.

Craft, Ruth. The Winter Bear. Atheneum, 1975.
The print is bold 20-point type with very good spacing on white paper. The illustrations are large with few components, very good contrast, and little detail.

Craig, M. Jean. The Donkey Prince. Doubleday, 1977.
The text is printed in bold 18-point type on white paper; however, the last page is printed on green. The illustrations are large and colorful with few components, and very good contrast.

Cutler, Ivor. The Animal House. Morrow, 1977.
The text is printed on white paper in bold 18-point type with very good spacing. The colorful and clearly outlined illustrations vary in size, and in number of components. The contrast is satisfactory, and there is little detail work.

Dauer, Rosamond. Bullfrog Grows Up. Greenwillow, 1976.
The print is bold 18-point type with good spacing on white paper. The bright and colorful illustrations have few components, very good contrast, and not much detail.

Dawson, Rosemary. A Walk in the City. Viking Press, 1950.
The print is faint 18-point type but with very good spacing. The illustrations are three-color with clear outlines, varying numbers of components, and little detail.

Dayrell, Elphinstone. Why the Sun and the Moon Live in the Sky. Houghton, 1968.
The print is bold 18-point type with very good spacing on white paper. However, the type is in brown ink, which may not be dark enough for some children. The large, four-color illustrations have good contrast overall; but some illustrations with dark backgrounds may cause difficulty.

DeGroat, Diane. Alligator's Toothache. Crown, 1977.
This wordless book has large simple illustrations in pen and ink with three-color overlays in pencil.

Delaney, Ned. Two Strikes, Four Eyes. Houghton, 1976.
The print is bold 16-point type with good spacing on white paper. The illustrations are brightly colored and clearly outlined, and have good contrast and not much detail.

Delton, Judy. Two Good Friends. Crown, 1974.
The text is printed in 18-point type with very good spacing on white paper. The large cartoon illustrations are simple and uncluttered.

_____. Two Is Company. Crown, 1976.
The text is printed on white paper in bold 18-point type with very good spacing. The pencil drawings in three colors are clearly outlined and have few components.

Dennis, Wesley. Flip. Viking Press, 1941.
The text is printed in 18-point type with very good spacing on white paper, with pages of text and illustrations alternating. Illustrations are large and simple.

DePaola, Tomie. Nana Upstairs and Nana Downstairs. Putnam, 1973.
Dark brown 18-point type with good spacing is set on soft cream-colored paper. The illustrations are in soft colors and the contrast is rather poor. Overall, this is a marginal selection for the visually handicapped child.

_____. When Everyone Was Fast Asleep. Holiday, 1976.
The print is bold 20-point type with very good spacing on white paper. The large, pastel illustrations are clear, and have few components and excellent contrast.

Domanska, Janina. Din Dan Don It's Christmas. Greenwillow, 1975.
The text is printed in a bold 24-point type with only one line per page. The large, brilliantly colored illustrations are good, but the small figures and detail may prove difficult for some.

_____. If All the Seas Were One Sea. Macmillan, 1971.
The text is printed in an extremely bold 24-point type with one line per page on cream-colored paper. The large and simple four-color illustrations have very good contrast; however, some pages have so many parts to the illustration that the overall effect is somewhat confusing.

_____. The Turnip. Macmillan, 1969.
The print is bold 18-point type with very good spacing on white paper. The illustrations are tapestry-like with some detail work.

Dragonwagon, Crescent. Strawberry Dress Escape. Scribner's, 1975.
The text is printed in 16-point type with good spacing on white paper. Illustrations are soft pastel watercolors with some outlining, so that most illustrations are fairly distinct and clear.

Du Bois, William P. Lion. Viking Press, 1956.
The print is 18-point type on white paper, with twelve words in red type. The simple line drawings with some color are generally clear, large, and have some detail.

Duvoisin, Roger. A for the Ark. Lothrop, 1952.
The print is bold 18-point type with good spacing. Illustrations are large but do have some detail work. The contrast varies from the low contrast of ink sketches with a yellow wash, to the high contrast of full-color pictures.

_____. Petunia. Knopf, 1950.
The text is printed in 18-point type on cream-colored paper; however, two pages have a yellow background. Illustrations are large, colorful, and well-outlined.

_____. Petunia's Christmas. Knopf, 1952.
Printed in 18-point type, the text is principally placed on white; there are, however, three pages of text on a yellow background. The illustrations are very big, bold, and simple.

Eastman, P. D. Are You My Mother? Beginner, 1960.
The print is bold 18-point type with very good spacing. The cartoon -style pencil sketches with three-color overlays are simple, distinct, and clear.

Elkin, Benjamin. Gillespie and the Guards. Viking Press, 1956.
The text is printed on cream-colored paper in bold 18-point type. The illustrations are large and have few components.

_____. Six Foolish Fishermen. Children's, 1957.
The print is bold 18-point type with very good spacing set on white paper. The illustrations are simple cartoon-like pictures with very high contrast; however, several are broken up into smaller frames which, while still simple, may be too small for some readers.

Emberley, Ed. A Birthday Wish. Little, 1977.
This wordless book has colorful, clear, well-outlined illustrations.

_____. Drummer Hoff. Prentice-Hall, 1967.
The text is printed in bold 24-point type with very good spacing on white paper. The illustrations are brilliantly colored, and are distinct and uncluttered. The amount of detail in some pictures could prove difficult for some children.

Ets, Marie H. Play With Me. Viking Press, 1955.
The print is faint 20-point type with good spacing on white paper. Not always distinct, the pencil sketches are nevertheless large and simple.

Evans, Katherine. The Boy Who Cried Wolf. Whitman, 1960.
The print is set in bold 20-point type on white paper. Colorful watercolors alternate with clearly drawn charcoal pictures; the contrast is very good.

Falls, C. B. ABC Book. Doubleday, 1923.
The minimal text is set in a very bold 48-point type with good spacing. The entire text is printed on medium-orange paper. The large illustrations have few components, and high contrast with heavily outlined figures.

Farley, Walter. Little Black, A Pony. Beginner, 1961.
The print is set in bold 18-point type with very good spacing. The illustrations are large with few components and not much detail.

Fatio, Louise and Duvoisin, Roger. Marc and Pixie and the Walls in Mrs. Jones' Garden. McGraw-Hill, 1975.
The text is printed on white paper in bold 18-point type with good spacing between lines. The illustrations are large with few components, satisfactory contrast, and little detail.

Fish, Helen Dean. Four and Twenty Blackbirds. Lippincott, 1937.
The text is printed on cream-colored paper in bold 18-point type; there is some italic type. The wood-cut illustrations vary in size and number of components, but the contrast is very good.

Fisher, Aileen. We Went Looking. Crowell, 1968.
The text is set in a simple but unusual style of 24-point type. The illustrations are rather small and the delicate pastel drawings are not very distinct; however, the illustrations are very realistic and the overall effect is good.

Flack, Marjorie. Angus and the Ducks. Doubleday, 1939.
The print is a bold 18-point type set with very good spacing on principally white paper; but seven colored pages--three green and four yellow--are of questionable readibility. The large illustrations alternate color with black-and-white, and are simple and distinct.

_____. Ask Mr. Bear. Macmillan, 1932.
The text is printed on white paper in bold 18-point type with very good spacing. However, there are two colored pages with text. The illustrations are large, colorful, and well-outlined.

_____. Boats on the River. Viking Press, 1946.
The text is printed on white paper in bold 18-point type with very good spacing. The illustrations are large and well-outlined, but some may appear cluttered.

Foster, Doris V. A Pocketful of Seasons. Lothrop, 1961.
The text is set in bold 18-point type on white paper. The illustrations are large and have few components and no details, but the impressionistic style is neither distinct nor clear.

Fournier, Catharine. The Coconut Thieves. Scribner's, 1964.
The print is very bold 18-point type, set with good spacing on cream-colored paper. The large illustrations in pen and ink have few components, very good contrast, and not much detail.

Francoise. The Big Rain. Scribner's, 1961.
The print is a very bold 28-point type with very good spacing. The illustrations are large, have few components, and strong contrast.

_____. Jeanne-Marie at the Fair. Scribner's, 1959.
The print is bold 20-point type set with very good spacing on white paper. The illustrations have few components and little detail work. The two-color watercolor drawings are heavily outlined.

_____. Jeanne-Marie Counts Her Sheep. Scribner's, 1957.
The print is a very bold 28-point type. The stylized drawings are heavily outlined, and have few components.

_____. Noel for Jeanne-Marie. Scribner's, 1953.
The print is a very bold 24-point type, set with good spacing on white paper. The illustrations are large and heavily outlined with few components.

_____. Springtime for Jeanne-Marie. Scribner's, 1955.
The text is printed in bold 24-point type with good spacing on white paper; there are two colored pages. The large, stick-figure illustrations are heavily outlined and have few components, and good contrast.

Freeman, Don. Corduroy. Viking Press, 1968.
The text is printed in bold 18-point type with very good spacing on white paper. The wood-cut illustrations are colorful, distinct, and simple.

_____. Fly High, Fly Low. Viking Press, 1957.
The print is 18-point type with good spacing on cream-colored paper. Two pages have a light gray background. The large and simple illustrations have few components and no detail, and are not heavily outlined.

Friskey, Margaret. Chicken Little Count-to-Ten. Children's, 1946.
The print is bold 20-point type, set with very good spacing on white paper. The large illustrations are simple, generally clear and distinct.

_____. Indian Two Feet and the Grizzly Bear. Children's, 1974.
The print is bold 16-point type set on white paper; there is one colored page. The illustrations have few components, good contrast, and little detail.

_____. Rackety That Very Special Rabbit. Children's, 1975.
The print is bold 18- to 24-point type set on white paper. The soft, but colorful, watercolors are distinct and simple.

Gackenbach, Dick. Claude and Pepper. Seabury, 1976.
The text is printed on white paper in bold 24-point type; the space between lines of print is rather close. The line drawings with brown and black are very simple and distinct.

_____. Harry and the Terrible Whatzit. Seabury, 1977.
The print is bold 24-point type set with very good spacing on white paper. There are three pages on light brown paper. The ink drawings with overlays of red and brown, have few components, very good contrast, and little detail work.

_____. Hattie Rabbit. Harper & Row, 1976.
The text is printed in bold 18-point type with very good spacing on white paper; three pages have a medium blue background. The large, clearly-outlined illustrations have few components.

_____. Hound and Bear. Seabury, 1976.
The print is a bold 20-point type set with very good spacing on white paper. Illustrations are pen and ink drawings with brown and gray overlays. The contrast is very good, but there is some detail work.

Gag, Wanda. The ABC Bunny. Coward, 1933.
The print is bold 30-point type arranged (one line per page) on cream-colored paper. The black-and-white lithographs are large and clear.

Gage, Wilson. Squash Pie. Greenwillow, 1976.
The text is printed on white paper in bold 18-point type with very good spacing between the lines. The medium-sized illustrations in pen and ink with color overlays are simple and uncluttered.

Galdone, Joanne and Paul. Gertrude, the Goose Who Forgot. Watts, 1975.
The print is a bold 16-point type set with good spacing on white paper. The illustrations are bold, large, and colorful.

Galdone, Paul. Androcles and the Lion. McGraw-Hill, 1970.
The text is printed on white paper in bold 1 -point type. Two pages are colored light yellow. The illustrations are large watercolors, simple and colorful, with very little detail.

_____. The Frog Prince. McGraw-Hill, 1974.
The text is printed on white paper in 18-point type with poor spacing. There are three colored pages: yellow, light pink, and light blue. The illustrations are large, simple, and colorful with good contrast and little detail.

_____. The Old Woman and Her Pig. McGraw-Hill, 1961.
The text is set in 18-point type on white paper. The illustrations are large with few components and little detail.

_____. The Three Billy Goats Gruff. Seabury, 1973.
The text is printed on white paper in bold 18-point type with very good spacing. However, there are five colored pages. The colorful two-page illustrations are large, clear, and simple with good contrast.

_____. The Three Wishes. McGraw-Hill, 1961.
The print is set in bold 18-point type with very good spacing on cream-colored paper. There are five colored pages--a slightly darker cream color. Black-and-white illustrations alternate with color ones, and are simple with very good contrast.

_____. Tom, Tom the Piper's Son. McGraw-Hill, 1964.
The text is set in 18-point type with very good spacing on cream-colored paper. The three-color illustrations (some in black-and-white) are large and have few components.

_____. The Town Mouse and the Country Mouse. McGraw-Hill, 1971.
The text is bold 20-point type set on white paper. There are five colored pages: three light gray, one yellow with pattern, and one darker gray. The illustrations are large, colorful, and simple.

Garrett, Helen. Angelo, The Naughty One. Viking Press, 1944.
The text is set in 18-point type with very good spacing on cream-colored paper. The illustrations are simple and uncluttered.

Gauch, Patricia Lee. Aaron and the Green Mountain Boys. Coward, 1972.
The print is bold 18-point type set with very good spacing on white paper. The pen and ink sketches are of an adequate size, and have few components and little detail. They are not, however, always clear and distinct.

Gelman, Rita G. Hey Kid! Watts, 1977.
The text is printed on white paper in very bold 18-point type with excellent spacing. The large illustrations are simple black-and-white drawings against a dark-colored background; the contrast is very good.

Ginsburg, Mirra. The Chick and the Duckling. Macmillan, 1972.
The print is bold 30-point type set on glossy white paper. The large illustrations are simple, well-outlined and colorful.

_____. Mushroom in the Rain. Macmillan, 1974.
The text is bold 18-point type with very good spacing printed on white paper; there is one colored page. The illustrations are colorful, simple, uncluttered, and large.

_____. Three Kittens. Crown, 1973.
The text is printed on white paper in bold 28-point type and set one line per page on white and dark cream paper. The text set on the dark cream pages is more difficult to read. The pencil drawings with three-color overlays are very large and simple with good contrast.

Gramatky, Hardie. Hercules. Putnam, 1940.
The print is bold 18-point type set with very good spacing on white paper; there is one colored page. The three- and four-color illustrations are bold and clearly defined.

_____. Little Toot on the Thames. Putnam, 1964.
The print is bold 18-point type with good spacing printed on white paper; pages of text and illustrations alternate. The illustrations are colorful, if sometimes cluttered, but have few components, very good contrast, and no details.

_____. Little Toot Through the Golden Gate. Putnam, 1975.
The text is printed on white paper in bold 18-point type. The illustrations are large black-and-white or color pictures with good contrast, simple detail, and few components.

Grant, Sandy. Hey, Look at Me! Bradbury Press, 1973.
The text is printed on white paper in bold 36-point type. The photographs are of an acceptable size, and have few components. However, some photos have areas of low contrast, and some close-up images that may cause problems.

Green, Norma. The Hole in the Dike. Crowell, 1975.
The text is printed on white paper in bold 16-point type with very good spacing on white paper. The large, semi-abstract illustrations have lots of components and may confuse the reader. The contrast is satisfactory.

Greenfield, Eloise. Good News. Coward, 1977.
The text is set in bold 18-point type on white paper; there is one gray page. The soft, simple pencil drawings are well-defined and have few components.

Gretz, Susanna. Teddy Bears 1 to 10. Follett, 1969.
The text is printed on white paper in bold 52-point type, pages of text alternating with illustrations. Illustration size and contrast are satisfactory; there is very little detail work.

Grimm, Jacob and Wilhelm. The Bremen Town Musicians. McGraw-Hill, 1968.
The print is 18-point type set on white paper; one page has a medium blue background. Illustrations are in black-and-white with touches of blue and brown. There are few components, the contrast is satisfactory, and there is little detail.

_____. The Wolf and the Seven Little Kids. Harcourt, 1959.
The text is 18-point type printed on white paper. The large illustrations have subdued colors but generally clear lines.

Grossman, Barney. Black Means--. Hill and Wang, 1970.
The print is bold 16-point type set with one line per page on the cream-colored paper. The illustrations are large and have few components, good contrast, and no detail. The use of white on a black background may be confusing.

Guilfoile, Elizabeth. Nobody Listens to Andrew. Follett, 1957.
The text is printed on white paper in bold 18-point type with very good spacing. The simple drawings against a white background have few components, satisfactory contrast, and some detail.

Hall, Malcolm. Headlines. Coward, 1973.
The print is bold 18-point type with very good spacing on white paper. The pen and ink sketches sometimes have several components, the contrast is satisfactory, and there is some detail. The action in the background may be confusing to some.

Hallinan, P. K. Just Being Alone. Children's, 1976.
The large handlettered print is on white paper. The simple cartoon illustrations are big, bold and uncluttered, with some detail.

Hancock, Sibyl. The Blazing Hills. Putnam, 1975.
The print is bold 18-point type set with good spacing on light cream-colored paper. The illustrations are simple, fairly clear pen and ink drawings.

Handforth, Thomas. Mei Li. Doubleday, 1938.
The text is set in a rather faint 16-point type on white paper. The black-and-white sketches are large and clearly outlined.

Hann, Jacquie. Where's Mark? Four Winds, 1977.
The text is printed on white paper in bold 20-point type. The illustrations are mostly two-page spreads of simple and clear soft-colored pencil sketches; the contrast is very good.

Harrison, David L. Monster! Monster! Golden, 1975.
This book is printed in bold 20-point type on white paper; there is one page colored light brown. Illustrations are simple and clearly outlined with very good contrast, and few details.

Hartelius, Margaret A. The Chicken's Child. Doubleday, 1975.
This wordless book has large easy-to-follow drawings which have very good contrast and little detail.

Heilbroner, Joan. The Happy Birthday Present. Harper & Row, 1962.
The text is bold 18-point type with very good spacing printed on cream-colored paper. The soft pencil sketches are acceptable, but not outstanding. An "I Can Read Book."

Himler, Ronald. The Girl on the Yellow Giraffe. Harper & Row, 1976.
The text is set in bold 18-point type--mostly one line per page--on cream-colored paper. The pencil drawings are simple and uncluttered.

Hoban, Lillian. Arthur's Honey Bear. Harper & Row, 1974.
The text is set in bold 18-point type on cream-colored paper. The four-color pencil sketches have few components, satisfactory contrast, and not much detail. An "I Can Read Book."

_____. Arthur's Pen Pal. Harper & Row, 1976.
The print is bold 18-point type with very good spacing printed on cream-colored paper. The watercolors are soft, but well defined and have little detail. An "I Can Read Book."

Hoban, Russell. A Baby Sister for Frances. Harper & Row, 1964.
_____. Bedtime for Frances. Harper & Row, 1960.
In both of these books, the text is set in 18-point type on cream-colored paper. Baby Sister has five pages of text printed on lightly colored paper. Both books have some italics. The charcoal sketches with soft colors are generally large and simple, but the contrast is not very great, and some children may find them very indistinct.

_____. Nothing to Do. Harper & Row, 1964.
The text is 18-point type and is printed on cream-colored paper. The pencil sketches have few components and satisfactory contrast.

Hoban, Tana. Big Ones, Little Ones. Greenwillow, 1976.
This wordless book is illustrated with photographs of animal parents and children. Most of the pictures are very distinct. The description of the photographs at the end of the book is in 18-point type.

_____. Count and See. Macmillan, 1972.
The print is bold 54-point type set one line per page, on glossy balck paper; all type is white. The black-and-white photographs are large, and generally distinct.

_____. Dig, Drill, Dump, Fill. Greenwillow, 1975.
This wordless book is illustrated with large black-and-white photographs that have very good contrast.

_____. Shapes and Things. Macmillan, 1970.
This wordless book has white silhouette photographs on glossy black paper. Most are bold and simple, but a few are cluttered, and very small.

_____. Where is It? Macmillan, 1974.
The text is set in bold 24-point type on glossy white paper. There are two or three words per page with pages of text and illustration alternating. The black-and-white photographs are generally clear and have high contrast.

Hoberman, Mary Ann and Norman. All My Shoes Come in Twos. Little, 1957.
The text is set in light 18-point type with good spacing on white paper; there is one colored page. The illustrations are stick-figure cartoons which are very simple and clear.

Hoff, Syd. Barkley. Harper & Row, 1975.
_____. Danny and the Dinosaur. Harper & Row, 1958.
_____. Stanley. Harper & Row, 1962.
_____. Thunderhoof. Harper & Row, 1971.
These four "I Can Read" books are set in 18-point type, and have very good spacing between the lines of text. Hoff's illustrations are very simple, heavily outlined drawings that are rather like cartoons in their distinct uncluttered appearance.

Holl, Adelaide. Let's Count. Addison-Wesley, 1976.
The text is set on white paper in 24-point type. The illustrations are large and have good contrast. However, some children may have trouble with the style: at times the illustrations are cluttered, the perspective is unusual, or the outline is not clear.

_____. The Rain Puddle. Lothrop, 1965.
The text is set in bold 20-point type on white paper with pages of text and illustration alternating. The large and colorful illustrations are simple and distinct.

_____. The Remarkable Egg. Lothrop, 1968.
The print is 18-point type set on white paper; there are, however, two colored pages. Generally, pages of text and illustration alternate. The color or black-and-white illustrations are sometimes cluttered, but they are large, have few components, and high contrast.

_____. The Wonderful Tree: A Story of the Seasons. Western Publishing, 1974.
This text is set in very bold 16-point type on white paper. The illustrations are colorful, and clear.

Hurd, Edith Thacher. Come and Have Fun. Harper & Row, 1962.
This "I Can Read Book" is set in 18-point type on cream-colored paper. The illustrations are very simple sketches with some color overlays.

_____. Johnny Lion's Bad Day. Harper & Row, 1970.
_____. Johnny Lion's Rubber Boots. Harper & Row, 1972.
These two "I Can Read Books" are printed on cream-colored paper in 18-point type. The two-color sketches are sometimes faint, as the outlining is not always good. Overall, the illustrations are simple and acceptable.

_____. No Funny Business. Harper & Row, 1962.
The text is bold 18-point type printed on cream-colored paper; there are two colored pages. The watercolor illustrations are faint and barely acceptable, although most are well-outlined. An "I Can Read Book."

Hurlimann, Ruth. The Cat and Mouse Who Shared a House. Walck, 1974.
The text is printed in a simple style 24-point type on white paper. The full page brilliantly colored pen and ink sketches are simple, uncluttered, and bold.

Hutchins, Pat. Changes, Changes. Macmillan, 1971.
This wordless book has large ink drawings with four-color overlays. Some illustrations have more parts than others and there is some detail work, but the contrast is always good.

_____. Clocks and More Clocks. Macmillan, 1970.
The print is bold 18-point type set on white paper. The large and colorful illustrations have few components, good contrast, but some detail work.

_____. Don't Forget the Bacon! Greenwillow, 1976.
The print is bold 30-point type with acceptable spacing on white paper. The large illustrations are colorful and clearly outlined but have many components, and are often cluttered in appearance.

_____. Rosie's Walk. Macmillan, 1968.
The text is printed on white paper in very bold 36-point type, only one line per page. The illustrations are colorful and large as well as simple.

_____. Titch. Macmillan, 1971.
The text is set in bold 30-point type with very good spacing. The pen and ink illustrations with four-color overlays are large, simple, and clear.

_____. The Wind Blew. Macmillan, 1974.
Set on white paper, the text is in bold 18-point type. The illustrations are large, colorful, and clear.

Ichikawa, Satomi. Friends. Parents, 1977.
The print is a bold 18-point type and is set, one line per page, on cream-colored paper; the print is dark brown. The illustrations are in soft colors, but are clear, well-outlined, and large.

Ivimey, John W. The Complete Version of Ye Three Blind Mice. Warne, 1909.
The text is in a bold 18-point type set with very good spacing on white paper. The color and pen and ink illustrations are rather small and faint, but are adequate for most children.

Jacobs, Joseph. Hudden and Dudden and Donald O'Neary. Coward, 1968.
The text is bold 18-point type printed on white paper. The large black-and-white sketches are well-outlined, but sometimes cluttered.

_____. Johnny Cake. Putnam, 1967.
The print is set in bold 18-point type on cream-colored paper; there are some italics. The black-and-white woodcut illustrations have good contrast.

_____. Munachar and Manachar: An Irish Story. Crowell, 1970.
The print is in bold 18-point type on white paper; but there are four pages of medium green. The cartoon-style illustrations are large and colorful with few components, very good contrast, and no detail.

Jameson, Cynthia. The Clay Pot Boy. Coward, 1973.
The text is in bold 20-point type with very good spacing and is printed on cream-colored paper. The pen and ink illustrations are clear and uncluttered with few components, and satisfactory contrast.

_____. A Day with Whisker Wickles. Coward, 1975.
The print is bold 18-point type. The illustrations are simple and bright with very good contrast.

_____. Mr. Wolf Gets Ready for Supper. Coward, 1975.
The text is printed on white paper in bold 18-point type. The illustrations are in either black-and-white or color, and are simple and clear.

Jeffers, Susan. All the Pretty Horses. Macmillan, 1974.
The text is printed on light gray paper in 20-point type. There is one line of type per page. The large illustrations are in soft colors, but are simple and uncluttered.

Johnson, Crockett. A Picture for Harold's Room. Harper & Row, 1960.
This "I Can Read Book" is printed in 18-point type on cream-colored paper. The illustrations are extremely simple, uncluttered line drawings.

Johnston, Tony. Night Noises and Other Mole and Troll Stories. Putnam, 1977.
The print is in bold 18-point type on cream-colored paper. The pencil sketches are somewhat indistinct.

Jordan, June. New Life: New Room. Crowell, 1975.
The print is in bold 18-point type with good spacing. The well-defined black-and-white illustrations have few components and little detail.

Kahl, Virginia. The Duchess Bakes a Cake. Scribner's, 1955.
The print is in 16-point type on white paper. The heavy line drawings with red and gray overlays are very simple and uncluttered.

Keller, Beverly. The Beetle Bush. Coward, 1976.
The text is printed in bold 18-point type on cream-colored paper. The simple charcoal sketches with red and green overlays are of an acceptable size, have few components, and very good contrast.

Kellogg, Steven. Much Bigger Than Martin. Dial, 1976.
The print is bold 18-point type set with very good spacing on white paper. There are only one or two lines per page. The illustrations are of a good size and are generally well-outlined; however, some pictures are cluttered and may give some readers problems.

Kennedy, Richard. The Contests at Cowlick. Little, 1975.
The print is in 18-point type on white paper. The charcoal drawings generally have few components and little detail.

Kent, Jack. The Egg Book. Macmillan, 1975.
This wordless book has large and simple, well-outlined, colorful drawings.

Kessler, Ethel and Leonard. What's Inside the Box? Dodd, 1976.
The text is printed on white paper in 18-point type with very good spacing. The cartoon-style illustrations are simple and well-outlined.

Kessler, Leonard. Here Comes The Strikeout. Harper & Row, 1965.
This "I Can Read Book" is printed in bold 18-point type on cream-colored paper; there are three colored pages. The ink sketches with three-color overlays have few components and not much detail.

_____. Kick, Pass and Run. Harper & Row, 1966.
This "I Can Read Book" is set in 18-point type on cream-colored paper. The illustrations are very simple and heavily outlined.

_____. On Your Mark, Get Set, Go. Harper & Row, 1972.
The text is set in bold 18-point type with very good spacing and printed on cream-colored paper; there are two colored pages, and some italic type. The gray and brown illustrations are not heavily outlined, but are simple.

Koci, Marta. Ivan, Divan, and Zariman. Parents, 1977.
The text is set in faint 20-point type on white paper. Illustrations are simple and colorful as well as large, and the contrast is good.

Krahn, Fernando. The Family Minus. Parents, 1977.
The text is printed on white paper in bold 16-point type. The illustrations are large with good contrast and little detail; but some illustrations appear crowded and cluttered.

Krasilovsky, Phyllis. The Cow Who Fell in the Canal. Doubleday, 1957.
The print is in bold 18-point type on white paper. The pen and ink sketches alternate with color, are large with good contrast and some detail. The components vary from few to many; the pictures always tend to be cluttered.

Kraus, Robert. Leo the Late Bloomer. Dutton, 1971.
The print is in 24-point type with very good spacing. Except for one medium blue page, the rest of the pages are white. The large illustrations have good contrast and very little detail. The numbers of conponents in the illustrations vary, and some pictures tend to be cluttered.

_____. Owliver. Dutton, 1974.
The text is printed on white paper in bold 18-point type with very good spacing. There are very few lines of type on each page. The illustrations are large, and colorful.

_____. Whose Mouse Are You? Macmillan, 1970.
The text is printed on white paper in bold 20-point type. The illustrations are large, often using two-page spreads. The use of white background and heavy outlining make the illustrations very distinct and bold.

Kroll, Steven. Is Milton Missing? Holiday, 1975.
The text is in bold 18-point type and is printed on white paper. The pen and ink drawings are large and clearly defined with little detail work.

Kruss, James. 3 x 3: Three by Three. Macmillan, 1965.
The text is printed in bold 18-point type on white paper. The illustrations are big, simple, and colorful.

Kumin, Maxine W. The Beach Before Breakfast. Putnam, 1964.
The text is in 16-point type and is printed on white paper. The large illustrations are generally simple and, while not outlined, have good contrast due to clear use of color.

Lapsley, Susan. I Am Adopted. Bradbury Press, 1975.
The text is in bold 24-point type and is printed on white paper; there are three colored pages on light colors. The watercolor illustrations have few components and little outlining; however, the colors help to define the figures.

Lasky, Kathryn. I Have Four Names for My Grandfather. Little, 1976.
The print is bold 18-point type with very good spacing and is printed on white paper. The black-and-white photographs are large with few components, very good contrast, and little detail.

Lawrence, James. Binky Brothers and the Fearless Four. Harper & Row, 1970.
This "I Can Read Book" is set in 18-point type and is printed on non-glare cream-colored paper. One line of text printed in light orange type may be hard for some children to see. The line drawings are simple and generally clear.

Leaf, Munro. The Story of Ferdinand. Viking Press, 1969.
The text is printed on white paper in bold 22-point type. The black-and-white illustrations have high contrast and clear outlines.

_____. Wee Gillis. Viking Press, 1938.
The print is in 18-point type and is set on white paper. Pages of text and illustration alternate. The pen and ink drawings are large and generally simple; however, there are a few illustrations that may appear cluttered.

Lear, Edward. Whizz! Macmillan, 1973.
This book is printed on white paper in medium bold 18-point type. The illustrations have generally poor contrast and a cluttered appearance. Not every visually handicapped child will be able to enjoy these illustrations.

LeCain, Errol. The White Cat. Bradbury Press, 1975.
The print is 18-point type on white paper. The illustrations are large with lots of components and a fair amount of detail. Although the contrast is satisfactory, the illustrations will give some readers difficulty because the amount of action and detail will make the story hard to follow.

Lent, Blair. John Tabor's Ride. Little, 1966.
The print is in bold 18-point type on white paper. The woodcut illustrations are large and simple.

Levine, Joan G. The Santa Claus Mystery. Dutton, 1975.
The print is bold 18-point type. The contrast in the illustrations is not very good, but there are few illustrations; the story is of primary importance.

Lewis, Thomas P. Hill of Fire. Harper & Row, 1971.
The text is printed on cream-colored paper in bold 18-point type. The illustrations are clear, have few components, and not much detail. An "I Can Read Book."

Lexau, Joan M. Benjie. Dial, 1964.
The print is in 18-point type on white paper. The illustrations are simple and uncluttered.

_____. The Homework Caper. Harper & Row, 1966.
The text is printed on cream-colored paper in bold 18-point type with very good spacing. The illustrations are very simple and heavily outlined. An "I Can Read Book."

_____. The Rooftop Mystery. Harper & Row, 1968.
The print is bold 18-point type. The two-color cartoon style illustrations are very simple and clearly outlined. An "I Can Read Book."

Lindgren, Astrid. The Tomten and the Fox. Coward, 1965.
The print is bold 18-point type; there is some italicized print. The large illustrations are charcoal and watercolor sketches which have fairly good contrast.

Lionni, Leo. A Color of His Own. Pantheon, 1976.
The print is bold 20-point type. The text has one page on light gray paper; the rest are on white. The illustrations are large, bold, and simple with few components and little detail. They are of an abstract nature, done in vivid colors with excellent contrast.

Llerena, Carlos A. Sticks, Stones. Holt, Rinehart, 1977.
The print is in bold 18-point type. The illustrations are large and realistic, but they are not clearly outlined and the contrast is poor.

Lobel, Anita. King Rooster, Queen Hen. Greenwillow, 1975.
The print is 20-point type. The illustrations are fairly well outlined, and the charcoal with color overlay drawings provide good visual contrast.

Lobel, Arnold. Frog and Toad All Year. Harper & Row, 1976.
_____. Frog and Toad Are Friends. Harper & Row, 1970.
_____. Frog and Toad Together. Harper & Row, 1972.
This "I Can Read" series is printed in bold 18-point type on cream-colored paper. The illustrations are sometimes rather small and the contrast is barely acceptable. The pen and ink sketches with soft watercolors are neither distinct nor colorful; however, there is very little detail and the illustrations are simple.

_____. Small Pig. Harper & Row, 1969.
The print is bold 18-point type with very good spacing; the paper is cream-colored. The simple pen and ink sketches have little detail and the contrast is somewhat better than in the "Frog and Toad" books. An "I Can Read Book."

Low, Joseph. Five Men Under One Umbrella and Other Riddles. Macmillan, 1975.
The text is printed on white paper in faint 18-point type. The sketches with soft color washes have few components and fair contrast.

_____. Little Though I Be. McGraw-Hill, 1976.
The text is printed on white paper in 16-point type; there is some italic type. The line drawings are simple but rather faint.

Lowrey, Janette S. Six Silver Spoons. Harper & Row, 1971.
The print is a bold 18-point type with very good spacing on cream-colored paper. The simple pencil sketches are generally clear and distinct. An "I Can Read Book."

McClintock, Mike. A Fly Went By. Beginner Books, 1958.
The print is bold 18-point type the majority of which is printed on white paper; however, seven pages have text printed on yellow paper. The heavily outlined cartoon illustrations are simple and clear. An "I Can Read Book."

_____. What Have I Got? Harper & Row, 1961.
The print is bold 18-point type with very good spacing. The cartoon-style illustrations are of acceptable size, have few components, and good contrast. An "I Can Read Book."

McCloskey, Robert. Lentil. Viking, 1940.
The text is printed in bold italic 18-point type on white paper. The illustrations are large and simple charcoal sketches.

McDermott, Gerald. The Stonecutter. Viking Press, 1975.
The text is printed in very simple and bold 20-point type on glossy white paper. The brilliantly colored abstract illustrations are big, bold, and distinct.

Mack, Stan. Ten Bears in My Bed: A Goodnight Countdown. Pantheon, 1974.
The print is basically 18-point type, with two or three words or numerals per page. Most of the text is on white paper. The illustrations are repetitious, clear, simple, and large.

McLeod, Emilie W. The Bear's Bicycle. Little, 1975.
The text is 16-point type printed on white paper with one or two lines per page. The illustrations are well-defined and colorful.

Maestro, Betsy. In My Boat. Crowell, 1976.
The text is printed on white paper in bold 24-point type. The bold and colorful illustrations are simple and have excellent contrast.

Mahy, Margaret. The Boy Who Was Followed Home. Watts, 1975.
The text is in bold 18-point type with very good spacing and is printed on white paper. The large illustrations have many components; there is a great deal of peripheral and confusing detail in some illustrations.

_____. Ultra-Violet Catastrophe. Parents, 1975.
The text is printed in bold 18-point type on white paper. The italics which appear under the illustrations are excerpts from the text. The realistic watercolor illustrations have good contrast.

Mari, Iela. The Chicken and the Egg. Pantheon, 1970.
This wordless picture book has very bold and simple illustrations, usually against a white background. There is only one place where the contrast is rather poor--yellow on white--but otherwise both contrast and realism are excellent.

Marshall, James. Speedboat. Houghton, 1976.
The text of this "I Can Read Book" is set in bold 18-point type with good spacing on cream-colored paper. The pen and ink with wash illustrations have few components and not much detail, but the contrast is not always strong.

Martin, Patricia. The Rice Bowl Pet. Crowell, 1962.
The print is in 18-point type on white paper. The charcoal and pencil drawings are simple and uncluttered, but the contrast is variable.

Matsutani, Miyoko. The Crane Maiden. Parents, 1968.
The print is bold 18-point type with good spacing. Most of the text is printed on white although two pages of text on colored paper may prevent some children from reading this book. The illustrations are large and have few components, excellent contrast, and little detail.

Matthiesen, Thomas. ABC, An Alphabet Book. Platt and Munk, 1966.
The print is bold 18-point type. In addition, each letter of the alphabet is in much larger type. The color photographs are very large and have good contrast.

Mayer, Mercer. Professor Wormbog in Search for the Zipperump-a-Zoo. Western Publishing Co., 1976.
The print is bold 18-point type with good spacing. Most of the text is printed on white paper, although there are four pages of text on light blue or pink; one page has reverse type (white type on a black background). The illustrations are generally very big, and colorful and clear. The figures are well-outlined, but cluttered, and some may be too difficult for most visually handicapped children.

Miles, Betty. Around and Around--Love. Knopf, 1975.
The text is set in simple 18-point type on white paper. The black and white photographs have few components, little detail, and generally good contrast.

Miles, Miska. Swim, Little Duck. Little, 1975.
The type is bold 18-point with good spacing and is printed on cream-colored paper. The illustrations have few components and contrast that varies from good to poor.

Miller, Jane. Pure Nuisance. Dodd, 1976.
The print is in bold 18-point type with very good spacing. The illustrations are rather abstract and have few components, good contrast, and no detail.

Minarik, Else H. Father Bear Comes Home. Harper & Row, 1959.
_____. A Kiss for Little Bear. Harper & Row, 1968.
_____. Little Bear. Harper & Row, 1957.
_____. Little Bear's Friend. Harper & Row, 1960.
_____. Little Bear's Visit. Harper & Row, 1961.
These readers are set in bold 18-point type and are printed on cream-colored paper. The illustrations are pen and ink sketches by Maurice Sendak, and the contrast is not very strong. However, the illustrations are simple and uncluttered, and some children may be able to read these books.

Mizumura, Kazue. The Way of An Ant. Crowell, 1970.
The text is a bold and simple 18-point type printed on white paper. The very colorful, stylized illustrations have few components and not much detail.

Mosel, Arlene. The Funny Little Woman. Dutton, 1972.
The print is bold 18- to 20-point type on white paper. The illustrations are large and have few components. The background colors may be difficult to perceive, but the central characters are brightly contrasted.

Myers, Walter Dean. Fly, Jimmy, Fly! Putnam, 1974.
The print is in dark brown bold 18-point type on white paper. The light pencil sketches are rather indistinct; because of the poor contrast some children may not be able to use this book.

Ness, Evaline. Sam, Bangs and Moonshine. Holt, Rinehart, 1966.
The print is a faint 18-point type on white paper. The illustrations are large, slightly cluttered watercolor sketches with few components.

Newberry, Claire T. The Kittens' ABC. Harper & Row, 1964.
The print is very bold 30-point type with good spacing on white paper. The oversize watercolor illustrations are bold and simple.

Nixon, Joan L. The Alligator Under the Bed. Putnam, 1974.
The text is printed in bold 18-point type on cream-colored paper. The simple, outlined illustrations have few components and very good contrast.

Nodset, Joan. Who Took the Farmer's Hat? Harper & Row, 1963.
The print is very bold 20-point type. The paper is mostly cream-colored with three lightly colored pages. The simple uncluttered ink drawings have few components and not much detail.

Numeroff, Laura J. Amy for Short. Macmillan, 1976.
The text is printed on white paper in bold 20-point type. One page is handlettered, and headings are in red ink. Simple and uncluttered line drawings have few components and very good contrast.

Orbach, Ruth. Acorns and Stew. Collins, 1976.
The print is bold 22-point type on white paper. The large line drawings are abstract and lack conventional perspective, but are brightly colored and simple.

Oxenbury, Helen. Helen Oxenbury's ABC of Things. Watts, 1972.
The print is very bold 48-point type set on white paper. Letters of the alphabet are two inches high and are bold and simple. The illustrations are large with a varying number of components and some detail. Some children may have difficulties with the soft colors.

_____. Numbers of Things. Watts, 1968.
Set in bold simple type one inch tall (72-point), the text alternates with pages of illustration. The illustrations are large, clear, and very bold.

_____. Pig Tale. Morrow, 1973.
The print is a bold 18-point type with good spacing on white paper. The illustrations vary in size, but have good contrast, few components, and not much detail.

Parish, Peggy. Good Work, Amelia Bedelia. Greenwillow, 1976.
This reader is printed in bold 18-point type on white paper. The illustrations are simple and bold.

_____. Ootah's Lucky Day. Harper & Row, 1970.
The print is in bold 18-point type with very good spacing on white paper. The simple three-color sketches have few components, but the contrast is not very high.

_____. Teach Us, Amelia Bedelia. Greenwillow, 1977.
Like Good Work, Amelia Bedelia, this reader is printed in good 18-point type with simple and bold illustrations.

Parker, Nancy W. Love From Uncle Clyde. Dodd, 1977.
The text is set on white paper in faint 24-point type with good spacing. The large and colorful illustrations have few components, excellent contrast, and little detail.

Parkin, Rex. The Red Carpet. Macmillan, 1967.
The print is in 16-point type on white paper; two pages are on light gray paper. The large illustrations are colorful, but somewhat cluttered.

Payne, Emmy. Katy No-Pocket. Houghton, 1969.
The text is printed in bold 18-point type on white paper. Handlettering in the illustrations is repeated in the text. The large illustrations are simple, outlined, and colorful.

Peppe, Rodney. Circus Numbers. Delacorte, 1969.
The text is printed in bold 30-point type with one line per page. The illustrations are large, simple, and colorful.

_____. Hey Riddle Diddle! Holt, Rinehart, 1971.
The print is 18-point type set on white paper; four pages are colored. The illustrations are large and colorful with few components, good contrast, and not much detail.

_____. Humpty Dumpty. Viking Press, 1976.
The text is printed on white paper in bold 30-point type with one line per page. Instructions for assembling Humpty (on last page) are in 14-point type. The large illustrations are colorful, simple, and well-outlined.

_____. Odd One Out. Viking Press, 1974.
The text is printed in bold 24-point type on white paper; there is one lightly colored page. The illustrations are large and colorful with not much detail, but the number of components may be so confusing that the handicapped child may fail to see the humor.

Petersham, Maud & Miska. The Rooster Crows. Macmillan, 1945.
The print is a very bold 18- to 20-point type set with very good spacing on white paper. The illustrations are bold and clear, with few components, and excellent contrast.

Piatti, Celestino. Celestino Piatti's Animal ABC. Atheneum, 1966.
The print is a simple 16-point type on white paper. The large-size illustrations are bold and simple with good contrast.

_____. The Happy Owls. Atheneum, 1964.
The text is printed in a simple 18-point type, with pages of text and illustration alternating. The illustrations are very large, bold, and clear.

Piper, Watty. The Little Engine That Could. Platt and Munk, 1954.
The print is very bold 18-point type on white paper. The large soft color illustrations are generally clear and simple.

Po, Lee. The Sycamore Tree and Other African Tales. Doubleday, 1974.
The print is set in bold 16-point type with very good spacing on white paper. The charcoal sketches, one for each story, are large and simple; however, the contrast is poor, and may be difficult for some readers.

Politi, Leo. Moy Moy. Scribner's, 1960.
The print is set in 18-point type on cream-colored paper. There is some handlettering (including Chinese) in red ink. The illustrations are full page, although some are cluttered with lots of action.

_____. Rosa. Scribner's, 1963.
The text is set in 16-point type on cream-colored paper; both color and type size are faint. The charcoal sketches with color have good contrast.

Polushkin, Maria. Who Said Meow? Crown, 1975.
The print is 30-point type on white paper. Illustrations are large and well-defined.

Prather, Ray. Double-Dog-Dare. Macmillan, 1975.
This "Ready to Read" book is printed in 18-point type with good spacing. Most pages are printed on white paper, but one page is colored a light green. The illustrations are simple and clearly outlined pen drawings with gray and brown tones.

Preston, Edna M. Squawk to the Moon, Little Goose. Viking Press, 1974.
The text is set in faint 18-point type with very good spacing on light gray paper. The large watercolor illustrations have few components, good contrast, and not much detail.

Pushkin, Alexander. The Tale of Czar Saltan. Crowell, 1975.
The text is printed in 18-point type on white paper. Italics under the illustrations repeat portions of the text. The large, tapestry-like illustrations are richly detailed, but have very good contrast and few components.

_____. The Tale of the Golden Cockerel. Crowell, 1975.
The text is printed on white paper in 18-point type. The large illustrations have a lot of detail, but the colors are strong and vivid and the contrast is good.

Quackenbush, Robert. Animal Cracks. Lothrop, 1975.
The text is in bold 18-point type and printed on white paper. There are few components in the black-and-yellow illustrations, but the contrast is not very strong.

_____. Detective Mole. Lothrop, 1976.
This book is set in 18-point type with very good spacing on white paper. The charcoal and pencil illustrations have low contrast and the sketchy style may be difficult for some children.

_____. There'll be a Hot Time in the Old Town Tonight. Lippincott, 1974.
This book is set in bold 20-point type and is printed, with good spacing, on white paper. The illustrations are large, colorful, and boldly outlined.

Quigley, Lillian. The Blind Men and the Elephant. Scribner's, 1959.
The text is in bold 18-point type printed, with very good spacing, on white paper. Illustrations have few components and little detail, but are often small and faint.

Reed, Philip. Mother Goose and Nursery Rhymes. Atheneum, 1963.
The print is a very bold 20-point type printed on cream-colored paper. The stylized woodcuts are clearly outlined, have few components, good contrast, and little detail.

Rey, H. A. Cecily G. and the 9 Monkeys. Houghton, 1942.
The text is printed on white paper in simple, bold 16-point type. The notes of "Arthur's Song" on the last page could be hard to read, but the verse is 16-point. The heavily outlined illustrations are very simple and bold.

_____. Curious George. Houghton, 1941.
The text is in bold 20-point type printed on white paper. The illustrations are simple and boldly outlined.

Rey, Margaret. Curious George Goes to the Hospital. Houghton, 1966.
The print is a very bold 16-point type set on white paper. The big, colorful illustrations are clearly outlined and have little detail.

Ricciuti, Edward R. Donald and the Fish that Walked. Harper & Row, 1974.
This "I Can Read Book" is set in bold 18-point type and is printed on cream-colored paper. The illustrations are very simple and clearly outlined.

Rice, Eve. Ebbie. Greenwillow, 1975.
The print is a simple but faint 18-point type set with very good spacing on white paper. The illustrations--spare pen and ink drawings with watercolor--are clear and uncluttered although they are rather small.

_____. Mr. Brimble's Hobby and Other Stories. Greenwillow, 1975.
The text is printed on white paper in bold 20-point type. The illustrations are similar to those in Ebbie: small, with little detail, few components, and very good contrast.

_____. Papa's Lemonade and Other Stories. Greenwillow, 1976.
The text is printed in bold 18-point type on white paper. Illustrations are simple, clear and uncluttered, and are usually set against a white background.

Rockwell, Anne. No More Work. Greenwillow, 1976.
The text is printed in a bold, brown 18-point type on white paper. The simple line drawings are of an acceptable size, have few components, and good contrast.

_____. When the Drum Sang. Parents, 1970.
The text is in medium 18-point type and is printed on white paper; two pages are on light yellow paper. The illustrations are large, simple watercolors which are clear and uncluttered.

Rockwell, Harlow. My Dentist. Greenwillow, 1975.
The text is in a 24-point type and is printed on white paper with good spacing between the lines. The large watercolor illustrations are very clearly delineated, have few components, excellent contrast, and very few details.

_____. My Nursery School. Greenwillow, 1976.
The text is printed in a simple but faint 24-point type on white paper. The soft-tone watercolor illustrations are large, uncluttered and generally clear.

Rojankovsky, Feodor. Animals on the Farm. Knopf, 1967.
The print is a very bold 60-point type set on cream-colored paper. The big ink and pastel sketches have few components and fair contrast; the background may seem cluttered.

Ross, G. Max. When Lucy Went Away. Dutton, 1976.
The print is set in 16-point type with good spacing on cream-colored paper. The illustrations are fine pen and ink sketches, which, because of the poor contrast, may not be adequate for many visually handicapped children.

Ruben, Patricia. Apples to Zippers: An Alphabet Book. Doubleday, 1976.
The print is in very bold 36-point type on white paper; there are two to four words per two-page spread. The photographs are generally clear and have few components.

Saari, Kaye. The Kidnapping of the Coffee Pot. Harlin Quist, 1974.
The text of this book is printed in closely spaced 18-point type on glossy white paper. The colorful, stylized illustrations are large and fairly simple, although some pages may appear cluttered.

St. George, Judith. By George, Bloomers! Coward, 1976.
The print is set in bold 16-point type on white paper; the historical note at the end of the text is in 12-point type. Illustrations--pen and ink and watercolor--are generally clear and distinct.

Sauer, Julia L. Mike's House. Viking Press, 1954.
The print is a bold 18-point type set on cream-colored paper. The large woodcut illustrations are bold and simple.

Say, Allen. Once Under the Cherry Blossom Tree. Harper & Row, 1974.
The text is printed on cream-colored paper in bold 16-point type with very good spacing. The pen and ink sketches are realistic and uncluttered; the contrast is good.

Schick, Eleanor. One Summer Night. Greenwillow, 1977.
The print is in bold 18-point type with very good spacing. The illustrations--finely textured with cross hatching and soft colors--are simple, clear, and uncluttered.

Schlein, Miriam. Heavy is a Hippopotamus. Addison-Wesley, 1954.
The text is printed on white paper in faint 16-point type; there are some italics. The orange and black cartoon-style drawings are somewhat small, but are very simple and bold.

Schroder, William. Pea Soup and Sea Serpents. Lothrop, 1977.
The text is in 18-point type and is printed on white paper, a page of print alternating with a page of illustration. The illustrations have poor contrast, as they depict a "pea soup" fog; unfortunately, some children may not be able to use this book because of the contrast.

Schulman, Janet. The Big Hello. Greenwillow, 1976.
The print is in bold 18-point type. The charcoal and watercolor illustrations have few components and little detail.

_____. Jack the Bum and the Halloween Handout. Greenwillow, 1977.
The text is set on white paper in bold 18-point type with very good spacing. The illustrations are pencil sketches with watercolors. These illustrations are simple but have low contrast and are often rather small.

Sendak, Maurice. Chicken Soup with Rice. Harper & Row, 1962.
The text is set in bold 24-point type on cream-colored paper. The full-page pen and ink sketches are uncluttered and clearly outlined.

_____. Hector Protector and As I Went Over the Water. Harper & Row, 1965.
The text is set on white paper in bold 24-point type with one line per page. There is some repetition of the text in "balloons" in the illustrations. The large pen and ink illustrations are generally clear with few components.

_____. Where the Wild Things Are. Harper & Row, 1963.
The text is printed on white paper in very bold 18-point type with good spacing. The large, pen and ink sketches are simple and clearly outlined, but have varying numbers of components, and some detail work.

Seuling, Barbara. The Teeny Tiny Woman. Viking Press, 1976.
The text is bold 24-point type with very good spacing printed on cream-colored paper, with pages of text and illustration alternating. The pencil drawings with pink overlay are soft but still distinct and clear.

Seuss, Dr. And to Think I Saw It on Mulberry Street. Vanguard Press, 1937.
The print is in bold 16-point type; there is some italic type. The large, four-color illustrations are generally set against a white background, and are very clear and bold.

_____. Bartholomew and the Oobleck. Random House, 1949.
The text is printed in bold 18-point type; there is some 16-point italic type. The pencil or charcoal sketches are large, cartoon-style drawings which are simple and usually clear.

_____. The 500 Hats of Bartholomew Cubbins. Vanguard, 1938.
The print is in bold 18-point type with good spacing on white paper; there is a lot of italic type. The large charcoal cartoons are bold and distinct.

_____. Horton Hatches the Egg. Random House, 1940.
The text is printed in bold 18-point type on white paper; there are some italics. The large charcoal drawings have few components and good contrast.

_____. How the Grinch Stole Christmas. Random House, 1957.
The text is in bold 18-point type with very good spacing and is printed on white paper; there are two color pages and some italics. The charcoal illustrations are large, simple cartoon drawings.

Shapp, Charles and Martha. Let's Find Out What's Big and What's Small. Watts, 1975.
The simple and bold 24-point type is printed on white paper. The bold, realistic line drawings have strong contrast and few components.

Sharmat, Marjorie W. Burton and Dudley. Holiday, 1975.
The text is in bold 18-point type with very good spacing on white paper. The pen and ink illustrations have few components and are very clear.

_____. Nate the Great and the Lost List. Coward, 1975.
The text is bold 18-point type printed on white paper. The black-and-white illustrations are clear and simple.

_____. Nate the Great Goes Undercover. Coward, 1974.
The text is in bold 18-point type on white paper. Illustrations are large with few components, very good contrast, and little detail.

Sherman, Ivan. I Am a Giant. Harcourt, 1975.
The text is printed in 18-point type on white paper. The illustrations are large, bold, and clear.

Siewert, Margaret. Bear Hunt. Prentice, 1976.
The print is a bold 24-point type set on white paper. Instructions for the bear hunt at the end of the book are in 12- and 16-point type. The illustrations in pen and ink with watercolor are acceptable, but not outstanding.

Silverstein, Shel. The Missing Piece. Harper & Row, 1976.
The text is printed on white paper in bold 18-point type, with one line of type per page. Large black-and-white line drawings are extremely simple and uncluttered.

Sleator, William. The Angry Moon. Little, 1970.
The print is bold 18-point type with good spacing. The text is printed on white paper, but there are four pages where color from illustrations runs into part of the text. The illustrations are large, colorful, but sometimes cluttered.

Slobodkin, Louis. Thank You, You're Welcome. Vanguard Press, 1957.
The print is in bold 18-point type on white paper. The large line drawings have few components and little detail although the contrast is sometimes poor.

Slobodkina, Esphyr. Caps for Sale. Addison-Wesley, 1947.
The text is in bold 18-point type with good spacing on white paper; pages of text and illustrations alternate. Illustrations are simple and have good contrast.

Steel, Flora A. Tattercoats. Bradbury Press, 1976.
The text is printed on white paper in bold 18-point type. The large illustrations are clear and well-defined.

Steig, William. Amos and Boris. Farrar, Straus, 1971.
The text is printed in faint 18-point type on white paper; three pages are on lightly colored paper. The three-color illustrations are strongly outlined.

Stolz, Mary. Emmett's Pig. Harper & Row, 1959.
The text is printed on cream-colored paper in bold 20-point type. The illustrations have few components and no detail, and the soft colors and lack of clear outlines may cause some problems. An "I Can Read Book."

Strong, Arline. Glowing in the Dark. Atheneum, 1975.
The text is in bold 18-point type and is printed on white paper. The black-and-white photographs have high contrast.

Sugita, Yutaka. The Flower Family. McGraw-Hill, 1975.
The print is 18-point type on white textured paper; there is one page of text printed on a dark gray background. The large, colorful illustrations are very clear and bold.

Swift, Hildegarde H. The Little Red Lighthouse and the Great Gray Bridge. Harcourt, 1942.
The text is printed in bold 18-point type on white paper. The three-color illustrations have few components and not much detail, but the soft colors provide poor contrast.

Talbot, Toby. A Bucketful of Moon. Lothrop, 1976.
The print is faint 18-point type. The illustrations are small, and some dark blue washes may give some children problems.

Taylor, Mark. Henry Explores the Mountains. Atheneum, 1974.
The print is bold 16-point type with very good spacing. Most of the text is printed on white paper, but there are three pages with watercolor wash through the print. The large, bright watercolors are generally clear and simple; an occasional lack of outline may cause some problems with the contrast.

_____. Henry the Explorer. Atheneum, 1966.
The text is printed in bold 18-point type on white paper; there are two pages with background color fading onto the text. The large, colorful illustrations are well-outlined, have few components and good contrast.

Thaler, Mike. What Can a Hippopotamus Be? Parents, 1975.
The text is printed in bold 24-point type on white paper, with one line (of text) or word to a page. The large illustrations have few components, excellent contrast, and are very bold and distinct.

Thayer, Jane. I Don't Believe in Elves. Morrow, 1975.
The print is in bold 18-point type on white paper. There are some italics, and two pages of text on the white parts of a checkered background. Illustrations are bold, colorful, and large.

_____. Quiet on Account of Dinosaur. Morrow, 1964.
The print is bold 18-point type with very good spacing. Most of the text is printed on white paper, but there is one colored page. There is also one handlettered sign in 36-point letters. Illustrations are large and generally well-outlined.

Tolstoy, Alexei. The Great Big Enormous Turnip. Watts, 1969.
The text is printed in bold 24-point type on white paper; one page is yellow. The illustrations are large, colorful, and clearly outlined.

Tresselt, Alvin and Cleaver, Nancy. The Legend of the Willow Plate. Parents, 1968.
The text is printed on white paper in a faint 18-point type with very good spacing. The introduction is in italic type. Illustrations are in blue and often are rather faint.

Tresselt, Alvin. Rain Drop Splash. Lothrop, 1946.
The print is a very bold 30-point type. The illustrations are large, stylized, and generally cluttered.

Udry, Janice M. How I Faded Away or the Invisible Boy. Whitman, 1975.
The text is printed on white paper in bold 18-point type with very good spacing. The illustrations are simple line drawings. However, the dotted lines which show the invisible boy may be very hard for some children to see.

Ueno, Noriko. Elephant Buttons. Harper & Row, 1973.
This wordless book has charcoal and pencil sketches that are very simple and clear.

Ungerer, Tomi. Crictor. Harper & Row, 1958.
The text is set in faint 18-point type. Large ink sketches with blue and gray overlays are frequently unclear.

Van Woerkom, Dorothy. Meat Pies and Sausages. Greenwillow, 1976.
The print is bold 18-point type. The pen and ink sketches are rather ornate but they are big and uncluttered.

_____. Tit for Tat. Greenwillow, 1977.
The text is printed in bold 18-point type on white paper; there is one yellow page. The large folk-style illustrations have few components and good contrast. There is less ornamentation than in other books by this author.

Vanderhoef, Lois. Pets. Western Publishing, 1975.
The text is printed in bold 18-point type on white paper. The illustrations are large and colorful.

Velthuijs, Max. The Painter and the Bird. Addison-Wesley, 1975.
The text is in 18-point type on white paper; there is one colored page. The stylized illustrations are large, colorful, and simple.

Wahl, Jan. Pleasant Fieldmouse's Halloween Party. Putnam, 1974.
The text is in bold 18-point type printed with very good spacing on white paper. Watercolor illustrations are good generally, but some detail work is too small.

Walt Disney Productions. Goofy's Gags. Random House, 1974.
The text is printed on white paper in bold 24-point type, with usually one line per page. However, there are six colored pages. One riddle question-answer section is difficult because it gives the questions in bold, black type, but the answers in a blue type (both are 24-point). The illustrations are large and very colorful cartoons with few components and details.

_____. The Haunted House. Random House, 1975.
The text is set in bold 18-point type with good spacing on white paper; there is one page with a blue background. The colorful cartoon illustrations have varying numbers of components, but are bold and clearly outlined.

_____. The Mystery of the Missing Peanuts. Random House, 1975.
The print is bold 18-point type. The text is set primarily on white paper but there are two pages with light blue backgrounds. The illustrations are colorful, large, and clearly outlined.

Ward, Lynd. The Biggest Bear. Houghton, 1952.
The print is very bold 18-point type on cream-colored paper. The illustrations are large, realistic, and simple.

Watts, Bernadette. Rapunzel. Crowell, 1975.
The text is in faint 16-point type on glossy white paper. The illustrations are large and brilliantly colored, but sometimes are not well-outlined.

Weil, Lisl. The Very First Story Ever Told. Atheneum, 1976.
The print is acceptable 18-point type with good spacing on white paper. The primitive style illustrations are simple and clear.

Welber, Robert. The Winter Picnic. Pantheon, 1970.
The print is in very bold 16-point type with good spacing. The illustrations are colorful, large, and have few components, and good contrast.

Wiesner, William. Turnabout. Seabury, 1972.
The text is printed on white paper in bold 18-point type. The colorful drawings are well defined and uncluttered.

Wildsmith, Brian. Brian Wildsmith's Circus. Watts, 1970.
Although this book contains only a few words, the type is set in a very bold 24-point type. The illustrations are large and colorful, but sacrifice some clarity in showing movement or excitement.

_____. Brian Wildsmith's The Twelve Days of Christmas. Watts, 1972.
Set in bold 18-point type this book alternates pages of text and illustration. The illustrations are large and colorful, but are often cluttered and confusing.

_____. The Hare and the Tortoise. Watts, 1966.
The print is bold 24-point type on white paper. The illustrations are colorful and large, but cluttered.

_____. The Lion and the Rat. Watts, 1963.
The text is set in bold 24-point type with very good spacing on white paper. Less cluttered than in other books by this author, the illustrations are large with good contrast.

_____. The Little Wood Duck. Watts, 1973.
The print is in bold 20-point type. There is one page with color over the text, but the remainder of the pages are printed on white paper. The illustrations are large, but may be too cluttered for effective use with visually handicapped children.

_____. The North Wind and the Sun. Watts, 1964.
The text is bold 20-point type and is printed on white paper; there is one colored page. The illustrations are brilliantly colored and have good contrast.

_____. The Owl and the Woodpecker. Watts, 1971.
The text is printed in bold 20-point type on white paper. There are four pages of text on light colored background. The large illustrations are colorful, but cluttered, and some have detail work.

_____. The Rich Man and the Shoemaker. Watts, 1965.
The text is set in bold 24-point type on white paper; there are three colored pages. The colorful illustrations are large, but cluttered and rather abstract in style.

Williams, Barbara. Someday, Said Mitchell. Dutton, 1976.
The print is in bold 18-point type on cream-colored paper. Although there are few components and little detail, the pencil sketches do not have strong contrast.

Williamson, Jane. The Trouble with Alaric. Farrar, Straus, 1975.
The print is very bold 18-point type on white paper. The black-and-white drawings are large and simple, but may be confusing due to the low contrast.

Wilson, Lionel. The Mule Who Refused to Budge. Crown, 1975.
The text is printed in 18-point type on white paper; there is some italic type. The illustrations are small for the size of the book, with one to three illustrations per page. However, the contrast and clarity are both good.

Wolcott, Patty. Super Sam and the Salad Garden. Addison-Wesley, 1975.
The print is bold 24-point type set one line per page, with the text in "balloons." Illustrations are large and have clear bold outlines.

Wolde, Gunilla. This is Betsy. Random House, 1975.
The text is printed in bold 16-point type with good spacing on white paper. The simple pen and ink drawings are clear and uncluttered.

Wondriska, William. The Stop. Holt, Rinehart, 1972.
The text is set in bold 24-point type on white paper. The large illustrations are all of the same landscape, and reflect changes in the environment. They are simple and highly contrasted.

Wyndham, Robert. Chinese Mother Goose Rhymes. Collins, 1968.
The text is set in 18-point bold italic type on white paper. The illustrations are stylized oriental figures clearly outlined in blue and are colorful and bold.

Yashima, Taro. Crow Boy. Viking Press, 1955.
The text is printed in 18-point type with good spacing on white paper; there is one colored page. The large and colorful illustrations are slightly abstract.

Young, Miriam. So What If It's Raining! Parents, 1976.
The text is printed on white paper in 18-point type. The illustrations are at times cluttered, but are consistently colorful and clear.

Zacharias, Thomas. But Where is the Green Parrot? Delacorte, 1968.
The print is in 18-point type with very good spacing on white paper. There are two pages with a light colored background. The parrot is hidden in all the illustrations, and must be found by the reader. This may give some problems, as the contrast is not always strong.

Zemach, Harve. The Judge. Farrar, Straus, 1969.
The text is set in 18-point type on white paper with pages of text and illustration alternating. The illustrations have few components, and are clearly outlined.

Zemach, Margot. Hush Little Baby. Dutton, 1976.
The text is printed on white paper in bold 20-point type, primarily one line per double page spread. The illustrations are large and colorful, but the abstract quality of the drawings may give some readers trouble.

Zindel, Paul. I Love My Mother. Harper & Row, 1975.
The print is in bold 20-point type with good spacing. Illustrations are large, clear, and uncluttered.

Zion, Gene. Harry By the Sea. Harper & Row, 1965.
The text is set in very bold 18-point type with good spacing on cream-colored paper. The large charcoal cartoons are simple and clear.

_____. Harry the Dirty Dog. Harper & Row, 1956.
The print is in very bold 18-point type with good spacing. The heavily outlined illustrations are simple with excellent contrast.

_____. No Roses for Harry. Harper & Row, 1958.
The text is set in a very bold 18-point type on cream-colored paper. The illustrations are heavily outlined and very simple.

_____. The Plant Sitter. Harper & Row, 1959.
The print is 18-point type on light cream-colored paper. The illustrations are large, three-color charcoal sketches that are simple but not always clearly defined.

Zolotow, Charlotte. Do You Know What I'll Do? Harper & Row, 1958.
The text is set in 18-point type on cream-colored paper with pages of text and illustration alternating. The two-color illustrations are large, have few components, and fair contrast.

_____. When the Wind Stops. Harper & Row, 1975.
The text is printed on white paper in 16-point type. The black-and-white pencil sketches provide adequate contrast.